

When in Rome

Federico Fellini's blend of fantasy and reality and use of outlandish imagery were so unique and distinctive, his name became an adjective. More importantly, his films forever changed how we look at the world.

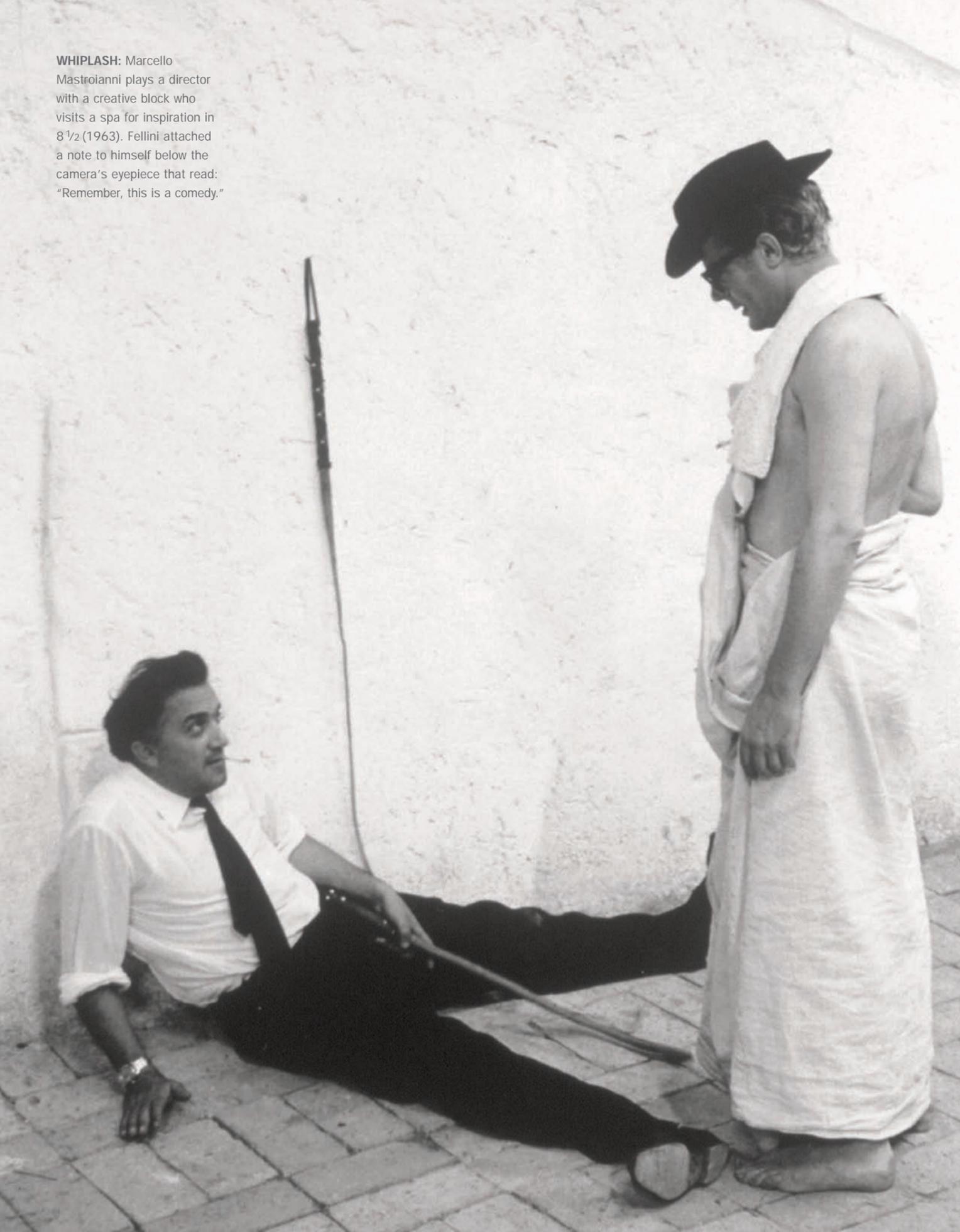


TOWN AND COUNTRY: Fellini thought of *Satyricon* (1969) as a science fiction film that went back, instead of forward, in time. Very little of the film was shot outside the studio, except this funeral scene on the beach. The biggest production at Rome's Cinecittà since *Ben-Hur*, it came in on time and under budget. (opposite) In "The Temptation of Dr. Antonio" section of the compilation film *Boccaccio '70* (1962), a giant Anita Ekberg steps off a milk billboard and walks through a miniature city. Fellini shows her how to move through the tiny buildings and streetlights.



Photos: (left) Photofest; (right) Everett Collection

WHIPLASH: Marcello Mastroianni plays a director with a creative block who visits a spa for inspiration in *8 1/2* (1963). Fellini attached a note to himself below the camera's eyepiece that read: "Remember, this is a comedy."



ON THE ROAD: Fellini directs wife Giulietta Masina in *La Strada* (1954), the first film to bring him international acclaim. Shooting in the dead of winter, the DP had to use arc lights to flatten the grays, which hurt Masina's eyes and caused her to wear bandages for a few days.

Photos: (top) Studio Patellani/CORBIS; (bottom) Photofest; (opposite) First Look Studios

CHARMED LIFE: Fellini demonstrates how a suitor should greet Sandra Milo, a high-class prostitute, in *Juliet of the Spirits* (1965). Giulietta Masina stars as a disaffected housewife given to surreal fantasies. Like most Italian directors, Fellini dubbed the dialogue later.





I REMEMBER: *Amarcord* (1973) was inspired by memories of Fellini's youth in 1930s Rimini, a small town on the Adriatic Coast. Among the provincial momma's boys, moronic schoolteachers and small-time Lotharios, is the village beauty, played by Magali Noël. The entire town was constructed at Cinecittà.



BAD HAIR DAY: Donald Sutherland wore a prosthetic nose and chin, and shaved off the front part of his hair to play the title role in *Casanova* (1976). Asked why he did it, the actor said, "When Fellini says get a haircut, you get a haircut." Fellini created the sea out of cut-up black trash bags to suggest the plasticity of Casanova's journey.



CLOWNING AROUND: Fellini explored his childhood obsession with the circus in the pseudo-documentary *Clowns* (1971). He had considered an alternate career as a ringmaster, and here plays the mesmerized MC of a circus. Fellini also leads a fictional film crew to Paris to investigate clown history and track down surviving greats.



Photos: (left, top to bottom) Bettmann/Corbis, Keystone/Eyedea/Everett Collection, PhotoFest; (right) Fabian Cevallos/CORBIS SYGMA

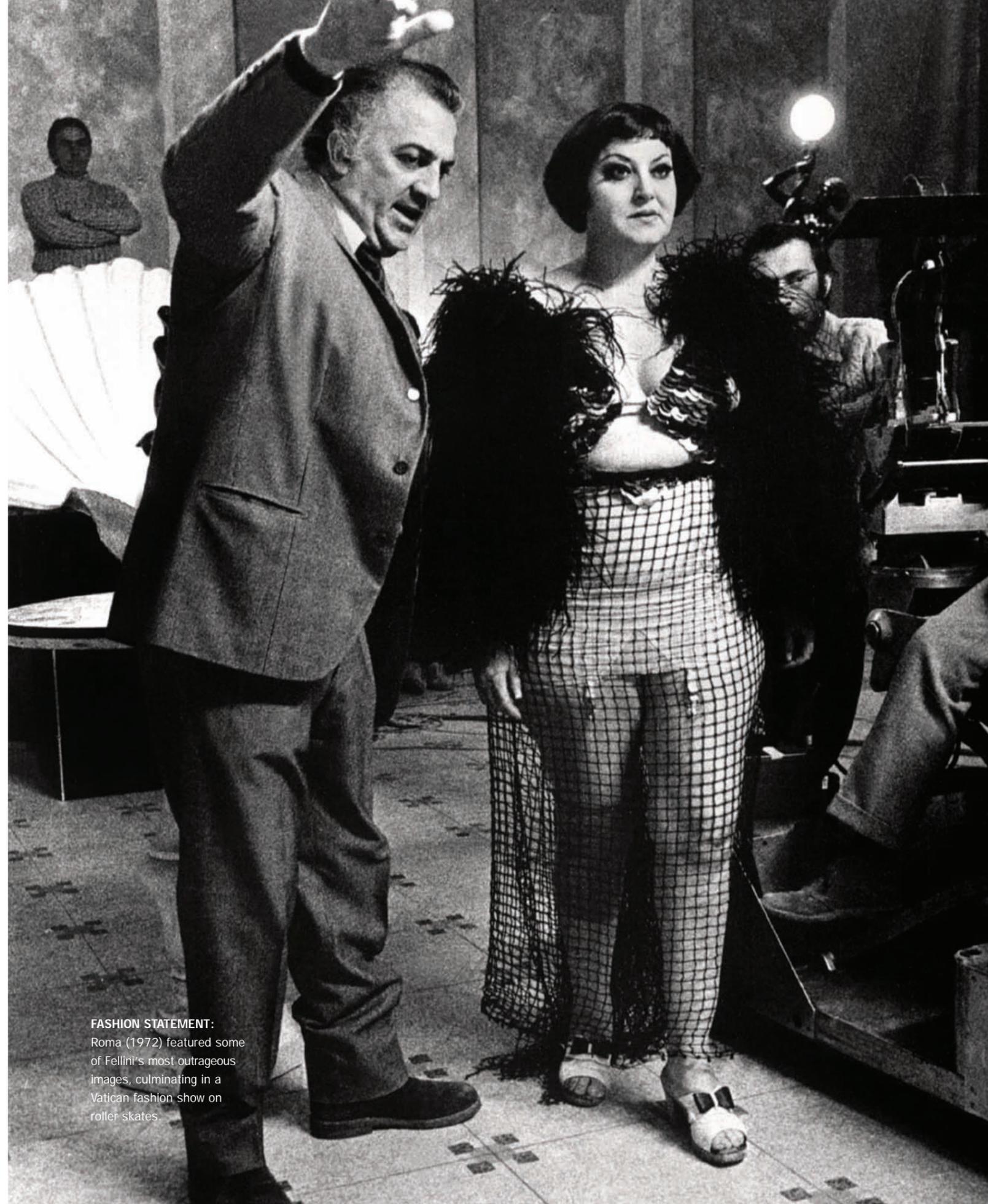
BED OF ROSES: Marcello Mastroianni stumbles off of a train into a fantasy world of hostile feminists in *City of Women* (1980). Fellini orchestrated a scene in an arena, one of 50 sets Dante Ferretti created for the character's odyssey through a series of sexual confrontations. The story was originally designed to be a segment of a film planned with Ingmar Bergman.



SEDUCED AND ABANDONED: Fellini makes a point with rich heiress Anouk Aimée in *La Dolce Vita* (1960). The crew could only shoot on the Via Veneto at night so Fellini built a part of the famed street at Cinecittà, which led him to declare that cinema doesn't have to imitate reality, merely reinvent it.



NIGHT LIFE: Fellini (center) directs Giulietta Masina as a resourceful but naive low-end streetwalker in *Nights of Cabiria* (1957). When he received his honorary Oscar in 1993, Fellini said of all his characters, the one he still worried about was Cabiria.



FASHION STATEMENT: *Roma* (1972) featured some of Fellini's most outrageous images, culminating in a Vatican fashion show on roller skates.

Photos: AMPAS; (opposite) Everett Collection